

**Education, Apathy, Pollution, Overpopulation**

## Margaret Mead: 'Individual Contribution' Needed

By Mike May  
Feature Writer

Dr. Margaret Mead, 71-year-old Adjunct professor at Columbia University, and Curator Emeritus of Ethnology at the American Museum of National History in New York, spoke to an over-capacity crowd in the Milo Bail Student Center Ballroom, Wednesday.

She spoke on education, apathy, pollution, overpopulation, and other controversial issues.

According to Dr. Mead, the American education system, including its universities, are "400 years out of date;" the system uses the same teaching methods as those used by medieval monks. It appears that according to her, teachers do little more than "dictate notes."

Only two real alterations have been made in the tactics teachers use. One is the development of the land-grant college (says Mead), the only place where knowledge is actually "put to use". The other improvement is the development of the commuter college, i.e., UNO.

### Little Energy

Apathy among the Midlands' college students has long been a topic of conversation. Says Mead, it's not apathy; the very nature of a commuter college leaves the student little time or energy for community activism.

Pollution and overpopulation threaten the sur-

vival of the world's peoples, as did the atomic bomb in the '50s and '60s. "Pollution doesn't know about (national) boundaries," claims Mead. The USSR may suffer from the same effects of the pollution of air and water that the United States already feels.

Overpopulation also threatens this planet. According to Dr. Mead, we must redesign our life styles if we want to save the world; our problems are not unsolvable. However, the time to act is now, for people are motivated by the want to survive.

Proper priorities must be set, Mead said. While the United States, containing only 7 per cent of the world's population, consumes 50 per cent of the earth's irreplaceable natural resources, people squabble about morality, the legalization of marijuana, and the state of marriage in America, while men die in wars and thousands starve.

Each person must make his contribution to the prolongation of life on this planet. By contributions, Dr. Mead does not mean mere procreation; we must learn to live together, and share what we have.

Dr. Mead intends to attend the Stockholm Convention on Environment and other international ecological conventions this summer.



MEAD . . . education 400 years outdated.

## 'Breakaway' Breakdown Causes Delay

Due to unforeseeable circumstances, UNO will once again await the arrival of a belated Breakaway. The latest distribution date is set for Monday for full-time students and Thursday for part-time students.

According to editor-in-chief Rich Brown, a breakdown in binding equipment at Precision Service and Supplies Company occurred Sunday, and Brown was notified of the problem Tuesday, too late to prevent distribution announcement in Wednesday's *Gateway*.

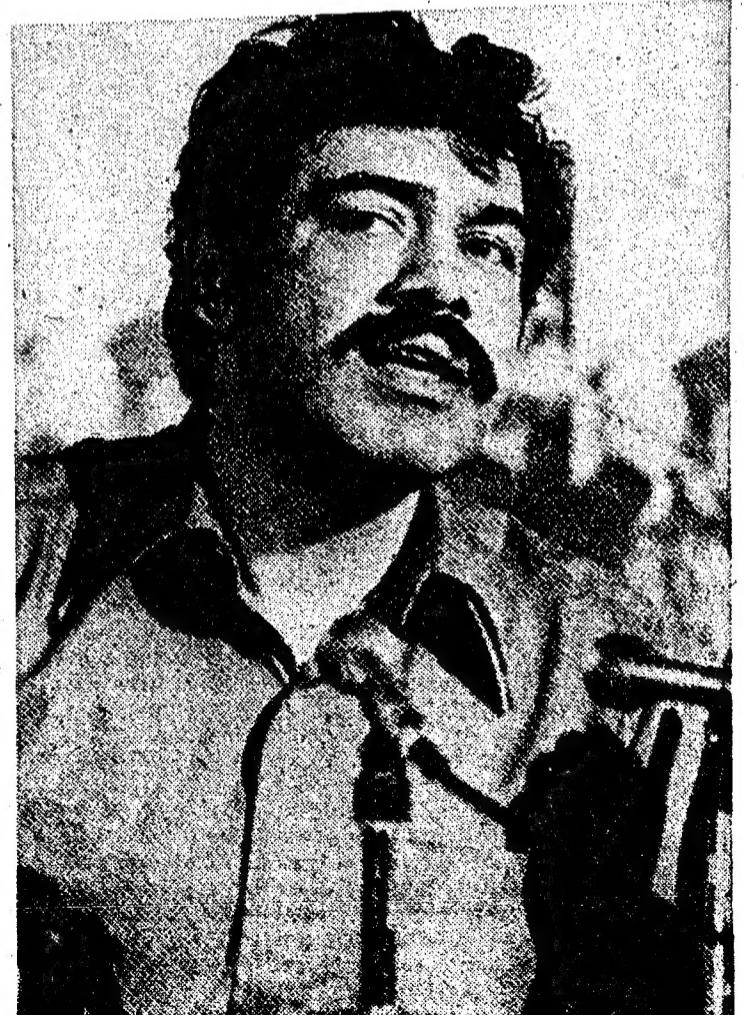
The previous day, Brown said about 6,000 IBM-type cards were mailed to full-time students informing them of Breakaway distribution beginning on Wednesday and continuing through today.

Members of Waokiya, senior women's leadership honorary, and Breakaway staffers will man distribution tables at four locations on campus next Monday through Wednesday.

Distribution locations and times include:

Administration Building (middle of first floor), Monday through Wednesday, 8:30-2:30 p.m.; Student Center (outside bookstore and also outside Room 250), Monday through Wednesday, 9 a.m.-2:30 p.m.; Kayser Hall (second floor lobby), Monday and Wednesday, 10 a.m.-2 p.m.

Brown said all full-time students last semester are entitled to a copy of the *Breakaway* free. They do not need to bring their student ID card to the distribution points; only their official IBM card need be presented. However, part-time students will be charged a \$1 fee.



Nationally prominent Chicago leader Corky Gonzalez (above) will be the keynote speaker for Chicano Awareness Week which begins next Monday, continuing Tuesday and Wednesday! See Page 5 for details.

# The Gateway

Vol. 71—No. 41

University of Nebraska at Omaha

Friday, Feb. 25, 1972

## White's Future, Gaines' Place, BLAC Office Space Discussed

Office space for BLAC, clarification of Milton White's future at UNO, and accusations against Dean Gaines were the major discussion items in a closed door meeting at the Chancellor's Office last Monday.

Discussions began at 7:30 and lasted throughout the forenoon. Chief policy makers were well-represented. Sitting in the meeting called by Interim Chancellor J.V. Blackwell were: William Gaines, Dean of Academic Affairs; Barb Coffey, University Systems representative; Richard Lane, Acting Dean of the College of Arts and Sciences; Ralph Bradley, UNO Officer of Public Information; and campus Ombudsman Tom Majeski.

They faced Milton White, other Black Studies personnel, and members of BLAC to work out their differences. Melvin Wade, first acting chairman of Black Studies, was on campus for an afternoon SPO speaking engagement. He also came to the meeting.

White started off by asking Gaines "What kind of slap in the face was it when you (Gaines) said only weeks ago that no secret actions were being done concerning Black Studies while you have been looking for a new Black Studies director?" Gaines and Blackwell confirmed that a man was being sought, but no replacement had been hired.

The focus moved on to the credibility gap that Melvin Wade and Milton White say is created by Dean Gaines. They have called Gaines a racist and a divisive factor on campus that should be gotten rid of. Gaines made no public statement on Monday's line of accu-



WADE . . . returns.

sations. White said that the current problems would be worked out "one way or the other" in the next few days. He said that the school should not be able to function because of these problems.

At this point Blackwell said, the progress was moving from constructive talking and working into a mood of cohesion. White replied that the force was being put on the Black Studies Department and that Blackwell had not responded in his job to the black students.

Dave Taylor, chairman of the UNO Human Relations Board and Black Studies instructor, asked for clarification on the rumors that a new man had already been hired to take White's position. He said that the new man who would have

## Blackwell Calls for Fact-Finding Committee

An announcement by interim chancellor John V. Blackwell concerning the status of the black studies program was received by the *Gateway* late Thursday. Portions of that statement:

"Recently the black studies department of the university and a student organization, BLAC, made serious allegations about certain administrative officials of the university. Over a period of time some of these allegations have been made public and reflect upon the entire university, and tend to disrupt the purpose and function of it.

"These allegations are especially grave because they reflect upon the professional reputations of university per-

sonnel and upon the integrity of the university. Because of my total concern for the university, I am recommending to President D. B. Varner that he implement a fact-finding commission of impartial observers to conduct an inquiry into all facets of all allegations which have been made.

"I have been advised that specific charges will be brought forward by the black studies department. I believe that in such an inquiry all facts will come out and that all aspects of contentions will be examined and analyzed.

"Those accused have the right to know specifically what they are charged with and evidence must be furnished to support those charges."

## Wade Charges Gaines

# CIA Funding of '62 Includes Many

By Dan Powers

Melvin Wade, former head of the UNO Black Studies program, returned to campus with some harsh words for Dean of Academic Affairs William Gaines. According to the World Herald, Wade said Gaines formed a black studies committee because he "felt he could no longer place the responsibility for Black Studies on my shoulders."

Wade said Gaines didn't consult him as to the membership and charged that Gaines was the "foremost opponent" of Black Studies at UNO. He said Gaines had suggested replacing the Black Studies Department with a Department of Ethnic Studies; the Ethnic Studies Department would then have included black studies as one of the areas of ethnic study.

Wade said he had learned that the African-American Institute with which Gaines had been affiliated for eight years had received funds from the CIA. He said this experience with the African-American Institute in New York City was Gaines's only credential in the area of black studies.

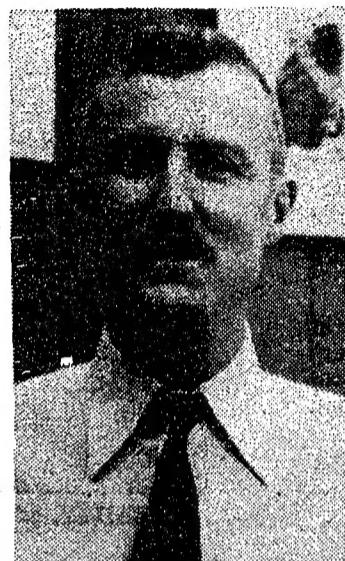
Gaines told the Gateway "I feel the university's best interest would not be served by any comment from me on this important matter at this time."

He also said he was an officer with the CIA from 1951-56, following a stint in the military as a military intelligence officer.

The Newsweek article did indeed show that the African-

American Institute had been receiving funds from a trust fund which was receiving funds from another trust fund which was receiving funds from the Central Intelligence Agency.

The article contained a list



GAINES . . . charged by Wade.

of organizations which had received funds from similar CIA funded trusts, included in the list were the National Student Association (NSA), the AFL-CIO, The National Education Association (NEA) and Cornell University. The February 26, 1967 New York Times went into greater detail and placed the amount received by the African-American Institute at \$25,000.

The Newsweek article reported that Waldmar A. Nielsen, President of the African-American Institute said that by 1962 his organization had

stopped taking grants from what "we now know as fronts for CIA funds."

Six months later Juan de Onis, international correspondent for the New York Times interviewed President Nielsen for the September 6, 1967 issue of the Times.

No mention was made of the CIA however Nielsen did explain that in the current year the African-American Institute was assisting 7,000 African students in American Universities in order "to help meet Africa's urgent need for trained manpower in government, education, agriculture and in industry." The article reported the institute also has a special program for refugees from white-ruled Rhodesia, South Africa and the Portuguese Colonies.

The Sept. 6, 1967 article reported that 99 new graduate fellowships for students were being given an introductory course on the United States, the course included a speech by Senator Eugene McCarthy. The article explained these and other Fellowship candidates are selected by the Graduate Deans from various American Universities including: Northwestern, Duke, Texas, Indiana, Rochester, and Connecticut.

It also reported that "William L. Gaines, director of education of the African Graduate Fellowship program said that during the course of the present Academic year enrollment will see a further increase over last term's level."

## AT&T Technology Hastens Campus Security Response

They'll blow the cupola off the Administration Building if they're not stopped. They phone campus security with an anonymous bomb threat. The caller says the bomb will go off in 100 seconds . . . then he realizes his watch has stopped. He laughs and hangs up.

Now campus security must dispatch The Man to comb the cupola for the explosive charge. So they pick up the black and white telephone and call AT&T Mobile Telephone Service at 36th and Farnam. Then AT&T rolls out their radio and contacts the officer, who wears a one-way Page Boy on his belt.

Now the officer goes to a telephone and calls AT&T and asks them what the message is. This way they're sure he got it (there are dead spots on campus). This may take up to 20 to 30 minutes, since AT&T has other accounts besides UNO.

That's why the director of UNO's campus security, Mike Loftus, put in a request for two-way radio equipment like the big boys downtown use.

The \$13,500 system will have three remote control consoles; one at the PBX board, one at campus security, and the third, at an, as yet, unknown 10-20 (location).

The officers will be equipped with portable, hand-held, two-way radios. HQ can talk to all the units at one time so that

everyone's on a type of party line, have a conversation between two or three units, or make it one-to-one so no one else can hear.

This way, communication would be instantaneous, reciprocation of the message would be confirmed, and the officers could talk to each other.

The unit will probably have a 15-mile radius and maintenance, audio visual, and other university workers might be tied-in so that emergency light bulb socketing can be communicated to the proper channels.

"Versatility is necessary for success," said Loftus. "We need to assist (people) now, not a half hour from now. There's a major need for this."

According to David Lund of Purchasing, "I'm working on it . . . the specifications. This is not an easy thing to do." Within a week they'll have the specs, then they'll solicit bids. The Nebraska Crime Commission granted the radio money and the grant expires in May, but Lund will ask for a month extension. The equipment should be in use by late spring or early summer.

The transmitter will be put on the Engineering Building's impressive landmark tower. Loftus doesn't know what type of radio codes will be used, but he predicts they'll use some. Current security personnel will be dispatchers.

## DIPPY'S DELI

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## Taylor: 'New Man Would Lose Career'

(Continued from Page 1) been appointed by the Regents last Saturday would "lose his career with the black people."

This man, identified as a Mr. Locke, would reportedly have taken White's place immediately. When Milton White asked directly if Locke was to have been presented to the Regents for approval last Saturday, Blackwell confirmed the fact that he was to have been.

Blackwell repeated that a search committee would be formed to look for a replacement for White. Milton responded that he would not be responsible for the "actions and emotions of people who learn of the school's intent."

At this point the object of concentration turned to BLAC. The Black Liberators for Action on Campus had been denied operational funding by the student fees Budget Committee last Thursday. Due to a complaint by the Commission's only black representative who was not present to vote, the Commission was to re-vote on the funding yesterday. Blackwell had told Benford that office space and supplies could be arranged in about fifteen minutes.

White revealed his understanding from last Friday that he was not being fired. He thought that his employment was merely under discussion and that no immediate chairman replacements were being considered. White said that Lane and Blackwell were not guilty in making the decision, but that Dean Gaines was the source of the action. White felt that either he or Gaines would have to leave if Blackwell was

to continue at UNO. Wade added that the student, Black Community, and staff would only be satisfied with the removal of Gaines.

Along with Locke, Blackwell said that Milton White's candidacy was "as acceptable as any other." It was asked why White's contract was disputed in the first place. Lane said it was because of some controversial course content, White's instruction technique, and earlier public accusations made by White about paternalism and racism against some people in the University. It was said that "the University could not operate with a gun at its head." Speculated reasons were stated that Gaines had made the decision on his own in December.

White reminded that Black Studies did not accept violence as a present tool in working out university problems. He hoped that the atmosphere would remain cool.

Discussion then followed a history line of the Black Studies obstacles so far at UNO. Taylor said the students could see the problems better than the instructors and that the school should be updated.

Gaines was again put on the block and asked to respond. He said he disagreed with the accusations but denied further comment. Lane supported Gaines by saying other "unknown elements" should be considered.

BLAC funding was returned to with the agreement that BLAC was to receive Administration room 321G as their permanent location. The office is equipped with a telephone (ex-

tension 402) and a typewriter. Blackwell said that funds would be transferred to the Black Studies Department for the continual operating functions of the black students' organization.

The discussion got down to concrete proposals to be covered by both sides. Milton White outlined four major concerns. These were: 1) providing for the requirements of the students; 2) establishment of a committee to investigate racism; 3) the retention of the present chairman until a new chairman has been appointed; and 4) the publication of the transcripts of that meeting.

Reliable information close to the source indicates that the third point has been accepted to include recommendation by Blackwell that Milton White should be retained as acting chairman until the end of his contract August 26. Blackwell also made no negative response about the fourth point to make the transcripts public.

White further suggested a presidential committee for the dismissal of Gaines. White said that Gaines should resign as a matter of pride.

The afternoon was used to establish the procedures in setting up the Chairman Search Committee. Melvin Wade gave his public presentation at 3:00 p.m. where he continued to accuse Gaines of conspiring against Black Studies. Milton White went to Lincoln to meet with Nathan Hare, the "Father of American Black Studies," and to prepare for a meeting in President Varner's office at 6:00 p.m.

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# Around Campus... With Stan Carter

## Poem:

Other students may see  
your poetry  
and they might gaze  
at your own essays

On or before March 17, submit your entries to LOA 16—short stories, photos, prints and drawings with your telephone number and your name. You may be accepted by the Sand of Grain! (Grain of Sand).

## Sic?

What type of a name is Bidez Embry????? The type of name all European art lovers should be familiar with, for she (with the capable help of Ruth Davis) is leading a European Art Tour in the month of May 22 through July 7. Contact Embry at Ext. 420 or 427 or Mrs. Davis at her

personal phone number, which is still 323-0292.

## Read On!

If anyone who has a 3.0 GPA bothers reading the Gateway, read on. Kappa Delta Pi, Education Honor Society is accepting applications for membership. Any junior or senior who has taken or is currently enrolled in 12 (twelve) hours of educational courses is eligible. If you qualify, see Mrs. Wilcox, 514 H, Kayser Hall. Do it now!

Aren't you glad you read the Gateway?

## Right On!

For once, a ballroom will be used for a ball. The "Right On McGovern" Committee will present a campaign benefit dance—to benefit McGovern's campaign—Saturday, March 4

from 9 p.m. to 1 a.m.!!! "The Poverty Movement" will play. The donation is \$3 per person. The ballroom is in the Prom Town House, which lists its address as 7000 Dodge St. For tickets, call Ken Zeeb, 558-0378.

## BAP Prepares

You'd wonder why the government would demand tax money from someone making \$7,000 a year, but they do, and so this Saturday through next Saturday, Beta Alpha Psi will be preparing tax returns for low income families through the local GOCA offices. This project is part of Beta Alpha Psi's desire to become socially involved in the community. The service will be provided free to those persons having an annual salary of \$7,000 or less.

Accounting majors with a minimum of experience are asked to help. Information about the project can be gotten from Maurice Shanley, BAP president . . . 558-8243 or any accountable instructor.

## 432,000

432,000 seconds. Doesn't seem like much, does it? But those vital seconds can mean the difference between your organization's (if you have an organization) organized activity being covered by the Breakaway semi semi-annual magazine. This announcement formerly appeared under the title Five Easy Days.

## Fine Arts Fall

If a symphony orchestra falls, and there's no one around to hear it, does it make a music? Find out next Thursday as Professor Shult discusses Physics of Music at 7:30 p.m. in the Engineering Building's coliseum-like room 101.

## Welfare Trap

How well does social welfare fare? Students of Social Welfare (SSW) will hold a special meeting at 2:30 p.m. next Wednesday in the multi-purpose room 315 of the Student Center. Meetings are open to all students of social welfare and those in related social service disciplines.

## Shuttlecocks

Shuttlecocks slice the air and everyone knows that Men's ALL-NEW Intramural Badminton (like the Croation game of Goodglove) Single and Doubles Round Robin tournament will commence March 4th at 1 p.m. in the Fieldhouse. Enter your entry at Burt Kurth's B-15 Fieldhouse office.

And happy mintoning!

## What's He Selling?

Enjoy the SPO-sponsored movie The Collector last weekend? The UNO Parks and Recreation Society will sponsor the Collector's Sale from 10 a.m. to 6 p.m. Saturday, March 4 in the MBSC Ballroom.

Persons interested in selling antiquities may rent tables from the society by contacting Prof. Ernest Gorr at Ext. 670 or 671 or Randy Diggelmann, 4108 Cuming St., 553-3052.

## GOPs Agree

Gerald Stromer wants to abolish mandatory student ac-

tivity fees. UNO's Young Republicans overwhelmingly endorsed LB 1271 at their Tuesday meeting.

## Murderers Amass

Belegs, thieves and murders abound in The Threepenny Opera, March 3-5 in the Admin. Building University Theatre. It'll be at 8 p.m. each night.

## Map

Drive on L Street until you get to 96th and you'll be at the Commercial Savings and Loan Association. Drive (or walk) there this Sunday at 7 p.m. and you'll be attending the Society for the Advancement of Management's monthly meeting. The speaker will be Bill Bachman, an assistant general manager at the Omaha Public Power District. His topic of discussion will be: "People."

## Form Letter

Party: Marvin Reifsneider.  
Topic: City-county merger with special emphasis on the Omaha-Douglas County plan.  
Period: A question and an-

swer session will follow the talk.

Title: Clerk of the District Court.

TO: UNO Young Republicans.

Date: Tuesday, Feb. 29.

Time: Unspecified in official correspondence sent to Around Campus office.

## Delphi Temple

According to the UNO Counseling Center, room 213 Administration Building, "Know Thyself was carved on the Temple at Delphi over 2,000 years ago!"

## What Raffle?

All new Lettermen are asked to attend the next meeting on Monday at 7 p.m. in the—as usual—cavernous Fieldhouse 101. Plans for the upcoming raffle will be discussed.

**READ THIS PAPER—**  
Then recycle it and other paper with the Salvation Army, 2410 Center. Call 342-4135 for pickups.

# Grain of Sand

## Literary Magazine

### Submission Deadline

# March 17

**Poems, Short Stories,  
Essays, Photographs,  
Drawings, Prints**

**Submit With Name and  
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## Editorial

## Reasonable Action For Black Studies

The situation of the black studies department and surrounding circumstances has developed to a nearly unmanageable situation. In the context of a university community already burdened with internal economic problems, and in a transitory management state further development of the near-confrontatory black studies affair could be disasterous to all concerned.

In a speaking engagement at UNO, former black studies acting chairman Melvin Wade attributed all the problems currently surrounding the newest arts and sciences department to the administrative intervention of Dean of Academic Affairs William Gaines. These are serious accusations, and should be taken within that context. However, a rational—not emotional—approach is needed at this time.

Too often problems surrounding controversial situations are lost in rhetoric, accusations unfounded, and personality clashes. The prime concern in this particular situation is, we believe, a valuable one—too valuable to be lost in the shuffle.

This prime concern is the welfare of the black studies department, and though this may seem obvious, it also seems that this consideration is becoming lost.

Whether or not Wade's accusations are accurate is yet to be seen. A shroud of secrecy has generally enveloped the department since its inception, and during that quiet period developments have taken place that to date are not widely known.

It is true that a large state-supported institution can damage its own cause, particularly economically, by allowing its problems to be aired in public. However, in a larger sense, the commitment of the university to serve the public—particularly with urban orientation—necessitates taking diverse opinions into account from the public it serves.

Wise administration will open itself to as much input as possible, and in this particular matter students, faculty, and the community, particularly the black community should be taken into consultation.

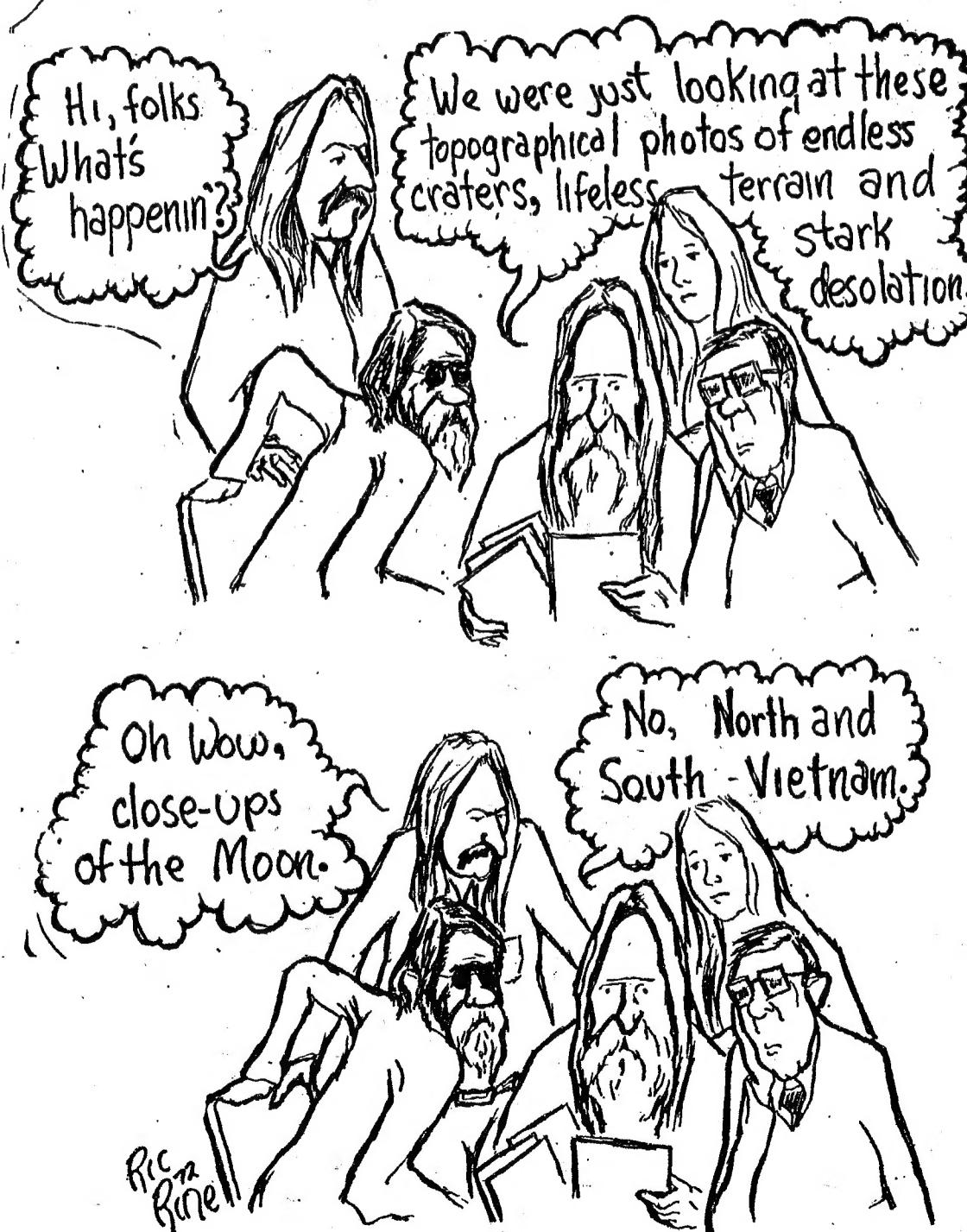
Henrich Heine, a German philosopher who Matthew Arnold called the first of the modern thinkers, has written "men of action are but the unwitting tools of men of thought." Decisions surrounding black studies should be made by careful examination, not by emotional appeals, or hasty actions.

Measures should be taken to insure that this is the case. First, Milton White's contract should be continued until its expiration date of August 26. He should be kept as black studies chairman until a hard look at the situation is taken by a cross-section of desired evaluators. He should also be considered by a search committee looking for a permanent chairman, having previously been endorsed by large faculty interests and students.

Secondly, the requests by BLAC and the black studies department for Gaines' removal, and an investigation of the office seem to be somewhat presumptuous and contradictory. A request for an investigation seems reasonable, if its intent is not character assassination, but a call for removal at the same time seems to indicate the investigation request is a facade.

An investigation of the entire situation should be the case, including all parties to administrative decisions. To single out Gaines prejudices and defeats any call for an investigation. If backgrounds and personalities of persons involved are deemed important to determine the best interest of the black studies program, then it should take place at an even keel.

The program is too important to impare by hasty and reactionary modes of operation. In an academic community, the least we can do is make rational decisions.



## Womankind

By MAGGIE MAY

### WOMEN AND LOVE (Part 1 of a series)

It is impossible to write about feminism and women's liberation without talking about love. For love is the most important thing in almost every woman's life. (I use the term "love" here to mean relationships between men and women—not to be an all-inclusive definition of the word.)

Most of woman's joys and sorrows stem from love, most of her time and effort, indeed most of her existence is put into finding, winning and keeping the love of a man. It's certainly very difficult to write about love—since it involves writing about deeply personal feelings and conflicts. Also, there's so much to say about love. Sometimes I think I could fill a book. As it is I plan to take as much time and as many weeks as I need to say everything I want to say about love.

#### Boy Friend Required

Love is the central theme of woman's life—and as such is also one of the focal points of her oppression. From the time she is born, she is carefully conditioned, socialized to believe that her identity comes from her relationships with men. She is also made to feel that there is something wrong with her if she doesn't have a boyfriend, doesn't go steady, doesn't get married.

Also, from the viewpoint of economic security—sometimes she must ally herself with a member of the ruling class (that is, marry a man) in order to survive materially. All of the societal pressures—both economic and psychological—on women to identify themselves through men, serve the purpose of making love the major reason for a woman's existence.

A question often directed at feminists is "where are your great woman painters, statesmen, etc?" This is an ironic question, when you think about it. Men have always had servants (us) to take care of the physical necessities like housework, laundry, and cooking meals—so they could confine their energies to more creative pursuits. Mme. Matisse ran a millinery shop so he could paint. Mrs. Martin Luther King kept his house and raised his babies. In other words (Shulamith Firestone's, to be exact): "Men were thinking, writing and creating because women were pouring their energy into those men; women are not creating culture because they are preoccupied with love."

"There is also much truth in the cliches that 'behind every man there is a woman' and 'women are the power behind the throne.' Male culture was built on the love of women, and at their expense. The female sacrifices to culture are too numerous to record; women provided the substance of these male masterpieces.

For so long male culture has been defined as being "universal" that we tend to forget that it presents only half of the spectrum of life. But while the male half is termed all of culture men have not forgotten that there is a female "emotional" half, they live it on the sly. Men are constantly battling to reject the female in themselves. But they can't do without love altogether. Love is the weak spot of every man bent on proving his virility in the larger male world of "travel and adventure." Women have always known how men need love and how they deny this need.

Let's look at the phenomena "love" and how it operates. The desire for love arises out of the feelings of loneliness, isolation, separateness that very human being experiences. Attraction to someone is based on admiration for the self-possession, the integrated unity of this other person and a desire to become part of this person in some way, to become important to that psychic balance.

#### Psychically Open

Love is being psychically wide-open to one another, it is a state of total emotional vulnerability—a mutual exchange of (Continued on page 9)

## The Open Gate

BLAC submitted a budget request for 4,000 to the UNO Student Senate for the purpose of operating expenses for the BLAC Student Organization for the balance of the 1971-72 school year. The Senate was "unable" to act on the request because an official Budget Commission, whose purpose is to allocate monies acquired by student fees to function in the best interest of the student body, had not been appointed.

By the first week of February, the regular five member committee and two alternative members of the budget commission were appointed and approved by the Senate. I am one of the members of the committee—the only black member.

Last Thursday, Feb. 17, a budget commission meeting was held to consider the black student's request for operating funds. I was not informed of the meeting in any way, nor were several other persons who might pose as a threat to the dictatorial decisions hand-

ed down by such a committee. The BLAC request was defeated.

Once again there arises an incident where whites are determined to pass judgment in the interest of black people without even giving black students the respect due them in regard to their future at UNO.

Colleen Murphy Flemming, the executive secretary for student government, advised Donna Beaugard that she had in fact, phoned every member and alternate of the budget commission to inform them of the Thursday meeting and its purpose. Colleen lied.

The sneaking and deception used by Colleen and her constituents present at the budget commission meeting is a clear-cut example of the paternalistic actions many whites have taken in regard to black people. This particular example and any other incident remotely related to this, cannot and will not be tolerated by black students any longer.

Diana Jones

# diversions

## Chicano Awareness Next Week

Tacos, tostadas, films, speakers and music are all part of the educational and entertaining approach of Chicano Awareness Week.

Scheduled to begin Monday, Feb. 28, the week features three days of different events unified with the theme Chicanos: A Voice For Change.

According to Chicano Student Association president, Larry Barrientos, the week kicks off with a Mexican-style lunch in the student center cafeteria. "It's a good chance for them to try our culinary talents," he said. All cooking will be done by community people because, "we want to be sure we have good Mexican food." The variety of spicy treats offered includes Spanish rice, tacos, burritos, tostadas refried beans and hot sauce.

A 60-minute documentary depicting the plight of Mexicans in the southwest will follow at 1 p.m. in the Eppley Conference Center. Harvest of Change wants to raise the socio-economic level of Chicano migrant farm workers.

### Speakers, Rap Session

Concluding Monday's events, Salvador Ramirez, a professor of sociology at Colorado University at Boulder will speak on the Chicano role in American society. Ramirez, who heads the university's Mexican-American studies department, is known throughout the southwest for his work on Chicano problems through university programs.

Tuesday's activities include more speeches and a performance by the Chicano Ballet dancers. At 10:30 a.m. Roy Fuentes will discuss "Law and Order as Viewed by Chicanos." Fuentes, who's active in community affairs and minority programs at Michigan State, was recently appointed to a committee on opportunities for Spanish-speaking people in Washington, D.C.

"The most dedicated Nebraska Chicano in the movement," Barrientos said, will speak at 1:30 p.m. in the Eppley Conference Center. Ramon Perez, from Scottsbluff will explain "La Raza In Nebraska."

Following the two speeches a rap session is scheduled. Omahans Rafael



El Chicano . . . Wednesday.

Grajeda, coordinator for the Nebraska Chicano Awareness Centers and Rev. Robert Navarro, with the liaison for establishing a Nebraska Mexican-American Commission will join Fuentes and Perez in a discussion period.

### Stories Through Dance

The Chicano Ballet from Denver presents a lively program of stories in dance at 8 p.m. in the MBSC ballroom.

Wednesday the ballet troupe gives a repeat performance in the Eppley Conference Center at 10:30 a.m.

The film I Am Joaquin will be shown at 1:30 p.m. in the conference center. Still pictures are flashed on the screen while a voice quoting civil

rights leader Corky Gonzalez' poetry provides background.

Gonzalez himself speaks at 2 p.m. on "El Movimiento." A national figure and urban Chicano, Gonzalez has been concerned with problems in Denver and was involved in a crusade for justice there. One of its results was to establish the Chicano Ballet and Chicano schools.

The final part of the awareness week is a performance by the Los Angeles rock group El Chicano. The group has played together for about three years and has two albums on Kapp records, "Viva Tira do" and "Revolucion."

Originally composed of five-men and a woman, "El Chicano" has changed some personnel to form a nine-man group led by bassist Freddie Sanchez. The Latin-oriented group plays original material and according to Sanchez, "We play what we are. And we are Chicano."

The concert is the only part of the awareness week not free to all students. Full-time students need only an ID card for admittance but part-time students will be charged 75 cents. The public can attend by purchasing \$1.50 tickets.

The complete schedule for Chicano Awareness Week follows:

**Monday, Feb. 28**

11 a.m.-1 p.m.—Mexican Lunch, MBSC cafeteria

1 p.m.-2 p.m.—Film, Harvest of Change, Eppley conference center

2 p.m.-3 p.m.—Speech by Salvador Ramirez, conference center

**Tuesday, Feb. 29**

10:30 a.m.-11:30 a.m.—Speech by Roy Fuentes, conference center

1:30 p.m.-2:30 p.m.—Speech by Ramon Perez, conference center

2:30 p.m.-3:30 p.m.—Rap session, conference center

8 p.m.-10 p.m.—Chicano Ballet, MBSC ballroom

**Wednesday, March 1**

10:30 a.m.-12:30 p.m.—Chicano Ballet, conference center

1:30 p.m.-2 p.m.—Film—I Am Joaquin, conference center

2 p.m.-3 p.m.—Speech by Corky Gonzalez

8 p.m.-10 p.m.—Performance by "El Chicano," MBSC ballroom.

## Week of February 25

### TODAY

—Vienna Choir Boys, Music Hall, 8 p.m.

—SPO movie, A Man Called Horse, 7:30 p.m., Engg. 101.

—PBS Film Odyssey, Channel 12, Ivan the Terrible, part one, 1943 Russian film.

—CBS, Channel 6, revives Playhouse 90 with Look Homeward Angel, starring Geraldine Page, 8:30 p.m.

### Sunday

—"Russian Heritage," slides, music, commentary, Wether-spoon Concert Hall, 2 p.m.

—PBS, third episode of Elizabeth R., 8 p.m.

### Monday

—Art Show, "Small Paintings for Museum Collectors, Room 371, Administration Bldg., through March 4.

### Tuesday

—"Forsyte Saga," Channel 12, 10:30 p.m.

—Omaha Boat, Sports and Travel Show, Civic Auditorium, through March 5.

—Minneapolis' Augsburg College Choir concert, Kountze Lutheran Church, 8 a.m., student tickets \$1.50.

## Long-Sought Record Shop Really Open

UNO's first record shop opened Monday. Located in Room 301 of the Student Center (former student government offices), the record shop has a long history of legal hassles, economic hassles, space problems and bureaucratic disentanglements.

In fact, the record shop became more well known for not being than for becoming. But, here it is.

Jim Nelson, shop manager, and his mini-crew plan to keep the shop open every school day—and might add hours at night if the demand is high enough.

The store stocks every kind of music but, because the space is so limited, cannot stock every record that's available. Nelson is instituting a special-record-order-process, by which the customer drops 20 per cent of the cost of a record down and Jim gets it in a week to 10 days—at regular shop cost.

Regular shop cost is about \$3.88 for records which would normally let loose at \$5.98 list price. Only Homer's in the Old Market has a lower price—\$3.82—but then, they're not on campus, either.

Nelson keeps copies of the Schwann recording catalog on hand for perusal in case you want to get Of Cabbages and Kings or some other album nobody's every heard about or just plain forgot existed.

The shop, self-admittedly by Nelson, will have a limited supply of country and classical music, but these can be special-ordered too and the record shop in Lincoln doesn't have any classical or country-western at all.

Nelson's suppliers will be sending top-selling albums automatically, but Jim hopes to keep ahead of bestsellers by obtaining most newly-released albums before they appear on the charts, are advertised on radio, or reviewed by Rolling Stone (or the Rolling Ear, for that much).

## No Films to Review—What's a Critic to Do?

By Terry Campbell  
Cultural Commentator

Times are hard indeed. It seems that I (a part time film critic) have been laid off this week. There just aren't enough good movies to go around. Today found me sitting in our student lounge utterly consumed by melancholy. I was on the verge of casting my miserable body underneath the pinsetter when Todd Simon stopped me. I explained my problem and he graciously gave me the latitude to write about anything as long as it concerned possible diversions. So, with your permission, I'll don my critical mask and suggest some things to do which I hope you "types" will find appropriate. Thank you very much.

If you're a hippie, make friends with some kangaroos and head off into the outback with them. Read to them from Camus and crackle at the absurdity of it all. Teach them how to frisbee.

If you're a greek, invite a hippie to dinner and razz him because he doesn't know the words to the doxology. Put some pubes in his mashed potatoes and note the reaction without cracking up.

If you're a black, buy a fedora and go on a diet. Remain aloof from honkies and stare them down whenever possible. Make them feel it.

If you're a booz, paint "one V. C. burger coming up" on your attache case and carry it to important meetings as a conversation piece.

If you're a female, come over and watch some TV.

If you're an intellectual, buy a Meerschaum (careful not to touch the bowl). Wear an old Hawaiian shirt and slippers around the house. Retire at an early hour to your study and chuckle quietly at the wonderful little "inside" puns in literature.

If you're an ecologist, get into a sex thing with a Lobivia plant. Get your shit together (literally) and put it on your lawn this spring. It makes for a nice personal touch. Build a geodesic dome to keep all your stuff in.

If this list doesn't include you, don't worry. You are only temporarily lost, I'm sure, and just on the threshold of an exciting cultural vista. Here's what to do. Write a critical essay on the following topic: Art—a process not a product. Cite examples. Mail your essay to me with five dollars and I'll grade and comment on your

work. With the commentary I will include a special summary capsule of just what you can do.

## SPO Film Tonight

Tonight's SPO film offering is A Man Called Horse, a 1970 piece about an eighteenth-century English gentlemen lost in the plains of America who is adopted by the Sioux Indians.

Most of the dialogue is in Sioux, Indians are used for a great portion of the cast and customs and activities of the Sioux are carefully recreated. It stars Richard Harris. The film shows at 7:30 this evening in Room 101 of the Engineering Building.

Dick Mueller, owner of Diktates in the Old Market, will open a new dinner theater at 11th and Jackson streets in May—to be called the Firehouse. Construction is already underway. It is to seat 300. The theater will have a thrust stage and will serve buffet dinners. Tentative plans are to play five nights a week and two matinees, with the theater dark on Monday and Tuesday. Shows are to run four weeks.

Price of dinner and the show will be between \$6 and \$8.

## 'Bloody Sunday' Glittering Artwork

Another of what is considered 'the best movies of 1971' has hit town (in midwinter like many other things in Omaha), and like its predecessors, lives up to its advance billing.

*Sunday, Bloody Sunday* (Astro) has one major difference. One is liable to watch the principle characters move, talk and think on the screen and wonder, "so what? They're just as boring as me."

Director John Schlesinger (*Midnight Cowboy*) proves again he is not only a master of film, but is infallible in whichever genre of cinema he attempts. Almost cinema verite, *Bloody Sunday* observes a three-sided love affair.

Observation is most important, for Schlesinger has im-

posed an awesome detachment on this week, almost as if he gathered whatever was shot by the camera, looked closely at the frames, then amplified those elements which impressed him the most.

Alex Grenville (Glenda Jackson), a 34-year-old divorcee, is having an affair with Bob Elkin, (Murray Head) a 24-ish kinetic and graphic artist, who simultaneously nurtures an affair with Dr. Daniel Hirsh (Peter Finch), a 50-year-old Jewish bachelor.

The film covers 10 days of all three sides, culminating with Elkin's departure for New York. Early in the film Alex and Elkin room in a vacationing friend's house, minding the children. Bob finds excuses

to leave to see Hirsh and we realize for the first time Alex knows about Hirsh.

### Development Minimal

These are two long-standing affairs, with the corners of the triangle settled into an acceptance. Alex and Hirsh both realize they can make only so many demands and submit.

All three performers convincingly carry their roles through Schlesinger's day-by-day arrangement. Both Jackson and Finch received Academy Award nominations, though Finch should have the better chance. Murray Head, while competent, allows Elkin to fluctuate from Alex to Hirsh, without correspondingly changing conversational tone.

Glenda Jackson renders her expected near-brilliant performance as the withering-on-the-vine, newmade old maid who can't make up her mind about anything.

The major character surprise is Finch's rendering of Dr. Hirsh. Finch and Schlesinger have rejected the effeminate, ass-kissing, sub-strata portrayal of the homosexual so overused and unbelievable. Instead, Hirsh is the kind of man you'd expect to respect on sight, with a keen private insight into his own strengths and weaknesses.

With character development minimal in a week-and-a-half period, Schlesinger instead relies upon character exposition. Well aware of body language, Schlesinger fills the film with close-ups, accentuating what is said beneath the words.

The three lovers are more inextricably cabled than they think. The telephone becomes Schlesinger's major transitional device. All three subscribe to the same answering service, where their private hells are known only to the operator. In a not-so-subtle way we are reminded we all are literally hanging on the end of the line.

### Blatant Imagery

Apart from blatant telephone imagery, *Sunday, Bloody Sunday* is a classic of the low-key subtlety English films are famous for. The insistence on showing characters in their natural state leaves a dull mental haze of inactivity, not unlike waking from a nap and watching the news groggily.

Everything is filmed in pastels, bordering on grays. The London setting, in its own behind the time-ness, catalyzes the hopelessness of the situation and leaves despondency the only logical conclusion. Every time a radio is on we are reminded the cabinet is in emergency session to consult concerning the "greatest economic crisis since the war," a perfect contrast to the emergence of Elkins, Alex and Hirsh.

Schlesinger retains his astute eye for humanity in bit characters. As in *Midnight Cowboy*, the streets and shops (when needed vehicularly) team with truth and humanity.

Penelope Gilliat's screenplay is probably the best piece of dialogue for film since Jules Feiffer's *Carnal Knowledge* — no small feat — and should easily snare an Academy Award.

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## diversion

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"The Threepenn Bertolt Brecht wil ed March 3-5 at ti of Nebraska at On time is 8 each n versity Theater, r the UNO Administ

University The UNO Music Depar presenting the sl by Robert Moore, fessor of speech John Bohrer, assor of music, is director and Kerm

## Collec

An exhibition u American Federa exhibition progra Paintings for Mu tions which will Gallery of the Uni braska at Omaha Administration B 28 through March 15. Circulated th United States and es of AFA.

The unusual id



Tom Arnold, Jim Anderson and Larry French, from left to right, cavor in 'Threepenny Opera.'

## 'Trojan Women': Arid 'Classic'

Some things never grow old. The Trojan War has been around for 2400 years, a curiosity for the student, sacramental relic to the academic and cornerstone of western literary inspiration. Timeless classical Greek tragedy has now been brought to the screen in *The Trojan Women* (Cinema Center).

Director Michael Cacoyannis undertook Euripides' work convinced it was, by way of Edith Hamilton, "the greatest piece of anti-war literature in the world . . .," valid today as yesterday.

Pacifism exiled Euripides, the only major war critic of his day and only popularly-effective until modern times. For the age it was rebellion. For ours, another anti-war movie, with a classical background.

The slim rings true with the classical Grecian style. There is but one set, action is limited to a day and there are no subplots; there is no plot at all.

### Seclusion From Society

Following the Greek capture of Troy, all the men are killed and children removed. Only the women remain, awaiting their fate at the hands of new masters.

All action occurs here and now. Background is filled in verbally, not visually. Cacoyannis sets sight on the city walls and never lets go. The 50-odd women are stranded, secluded from any society.

Hecuba (Katharine Hepburn), deposed Trojan queen, takes emotional command of the frightened, tattered band. Her story becomes their story and every moment and comment is focused to her.

First selection for slavery is Cassandra (Genevieve Bujold), Hecuba's daughter, who has gone mad during the fray. Agamemnon has chosen her for his mistress. In her derision, she leaves cheerfully vowing to murder the king.

Hecuba's tormented wounds are salted in an emotional conflict with her daughter-in-law Andromache (Vanessa Redgrave). The married-to-mother/daughter conflict is raised over who shall be credited for Hec-

tor, the noblest warrior of Troy.

All enmity is lost in mutual sorrow as the Greek soldiers kill Andromache's only son.

Small retribution is gained in Hecuba's debate with Helen (Irene Papas), the cause of the war. After securing Helen's promised death, she more willingly resigns herself to fate.

**Performer, Role Matched**  
The *Trojan Women* relies on dialogue and character's insight into the nature of events to make a point. Much is made of sorrow, grief, war and patriotism.

Cacoyannis chose the cast before penning a screenplay, reputedly to match performer and role more exactly. With four of the greatest English-speaking actresses, each role is superb. Effectively, *The Trojan Women* serves as dramatic fodder for three supercharged careers.

Katharine Hepburn alone needs little introduction. With Hecuba, she has perhaps given her finest performance—in line with the director, that is.

Vanessa Redgrave is hot film property right now and her Andromache proves she is no slouch at tragedy. Genevieve Bujold's brief stint is the brightest spot. Cassandra not only is liveliest, but most believable of the four.

While Hepburn's horror was too overdone, in the manner of smiting a nail already driven, Papas' Helen is weak. Startling Helen is startling plain compared to the likes of Bujold and Redgrave. She is appropriately snooty and inaccessible.

Cacoyannis' screenplay is ever-so-faithful to the Euripidian original—to the point of stagnation. While Euripides' themes may have required the likes of Bujold and Redgrave. She is appropriately snooty and inaccessible.

With the penchant for authenticity, *The Trojan Women* has no action whatever. There is no color—only the blackened walls of a war-scarred city. There is no character development. Each comes to us as they are,

## In Medias Res New PG Rating — Ple

**By Todd Simon**

Entertainment Editor

The Motion Picture Association of America has just changed its rating system . . . again. The rating service has caused a lot of heated discussion the last several years and when they go playing with themselves like this it's a good time to look at the process again.

MPAA's change is in the mature-audience category. What used to be GP (generally parental?) has been changed to PG (parental guidance suggested). Before GP, it was M, for mature.

Under the old system, ads would warn—"GP—parental guidance suggested," but anyone with enough money could get in. There was no safeguard that guidance had been levied. Theoretically, the new initialing will bring out more guidance.

More important than guidance, and who doesn't need some these days, is the Association's recognition of the audience. Adults (generally), especially in the parent category, seldom go to films. Their kids go. The little PG at the bottom not only serves as a warning (or inducement) to adolescents and most-pre-pubescent, but it keeps the word parents in mind and might keep them from seeing something which is unacceptable.

### X for Porn

The MPAA isn't in the habit of broadcasting their rationalizations for such moves, so the whole story may never be known. I still don't know why they changed the M to GP, except possibly for the cryptic value.

Nevertheless, the change is made. *Pocket Money* was the first feature in our area with the new symbol. It seemed very much like a GP or M. Maybe the change is intended to be in quantity and not in quality.

Looking at the loss-profit charts in trade magazines one is impressed at the gigantic losses most films seem to be making. The new rating could be construed as "Please Go!"

Recent, though unpublished, changes in the rating system indicate PG may allow a larger number of films. Many GP's the last year would have been R-rated before. *Billy Jack* comes most immediately to mind, as does *Ryan's Daughter*, which was R until MGM put pressure on the raters.

And R pictures often have elements reserved until 1970 only for X-ratings. Frontal nudity, extreme violence, other sex acts and some of the worst four-letter words known have been showing up in respectable feature films. X has become reserved almost exclusively for porn.

G isn't altogether safe from this onslaught of too-much-freedom. *The Andromeda Strain* features real female breasts and genuine male buttocks. Presumably, the film kept its G rating because the woman was dead and the fellow was doffing his clothes in the name of science.

### Filmmakers Censor Selves

The Little Ark, currently showing in Omaha, contains sexual innuendo and violence enough (plus cursing!) to offend many easily-offended parents, although the kids (it's primarily a kid

show) won't think anything sexed-up than most television.

The letter-rating system, most part, though an occa older folks because it would come rowdy.

Of the two, sex has th for children to see a bull for them to see Dyan Can

The major argument makers are censoring thei mally enough, producer Ro ing critics although all hi audience seal.

Radnitz feels studios a is something bad' about th up on posters. In fact, X unless it represents excell

### G—Sure Pap

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# ersions

Three-Penny Opera, Rigoletto, music,

American Pie

theatre



## 'Threepenny' Near

"The Threepenny Opera" by Bertolt Brecht will be presented March 3-5 at the University of Nebraska at Omaha. Curtain time is 8 each night in University Theater, main floor of the UNO Administration Building.

University Theater and the UNO Music Department join in presenting the show directed by Robert Moore, assistant professor of speech and drama. John Bohrer, assistant professor of music, is the musical director and Kermit Peters, as-

sociate professor of music, is preparing the orchestra.

Based on John Gay's "Beggar's Opera," "The Threepenny Opera" tells of underworld activities in London prior to the coronation of Queen Victoria. The cast is dominated by persons portraying beggars, thieves and murderers.

Tickets cost \$1.50 each and may be purchased from the University Theater box office a week before the opening performance.

## Collector's Art Here

An exhibition unique in The American Federation of Arts' exhibition program is Small Paintings for Museum Collections which will open at the Gallery of the University of Nebraska at Omaha, Room 371 Administration Building Feb. 28 through March 14. It is being circulated throughout the United States under the auspices of AFA.

The unusual idea that each

institution which shows the exhibition will receive a painting for their collection from a traveling exhibition evolved from discussions with Mrs. McCauley Conner, who wished to establish a memorial to her father, Barklie McK. Henry.

To create the exhibition persons in the art field were asked to purchase small paintings by artists, who, in their opinion,

(Continued on page 8)

st to right, cavor in

## In Medias Res Rating - Please Go?

show) won't think anything of it. The film is no more violent or sexed-up than most television, including game shows.

The letter-rating system is based on sex and violence for the most part, though an occasional film will be recommended for older folks because it would bore children who would then become rowdy.

Of the two, sex has the upper hand. It is apparently better for children to see a bull gore someone (J.W. Coop) than it is for them to see Dyan Cannon's backside (Such Good Friends).

The major argument raised by critics has been that filmmakers are censoring themselves through the system. Interestingly enough, producer Robert Radnitz has been one of the leading critics although all his films have been given the general audience seal.

Radnitz feels studios are, in a way, telling audiences 'there is something bad' about this movie every time an R or X pops up on posters. In fact, X was selected for this very reason . . . unless it represents excellence.

### G-Sure Pap

I couldn't agree more. The only rating I usually trust is G, because then it's a pretty sure bet it'll be pap. The other three ratings are a lot like the old pea-in-the-shell game, where the viewer goes up to the posters and choose a film—not necessarily the best one, but perhaps something more like the kind mother would make.

It would be a lot easier for everyone if movies weren't rated by filmmakers trying to get the cleanest rating possible and thereby watering the whole system down in their politicking. But a film review board isn't the answer, either.

It would be better if theater managers would see their films and decide for themselves what, if any, restrictions should be placed on admittance or advertising. Some operators do this already. The Cinema Center will not show X-rated films. Even the Pussycat, in its effort to corrupt Omaha, places a 21-year entry requirement on the billboard.

It would also provide an interesting study in acceptable community standards. People wouldn't have X's to kick around any more.

As long as we're on the subject of food, the faculty-staff dining room on the second floor of the student center comes to mind. The name's the same but the operation has changed. Last year some body (of the university) decided it would be open to students. If you're like me and eat on-campus only when necessary, the faculty room is the best place to go. They haven't broached the subject of my student-ness yet.

The Douglas County Health Department issued its latest report on eateries in the Omaha area last month. There are several ratings, from poor to excellent. The report doesn't say if the food's good, but it's an indication of how many flies passed by your hamburger on its way to you.

Anyplace not mentioned in the report fell below standards, according to the instructions at the back. UNO's cafeteria wasn't listed. Bzzzzz!

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## Rigoletto Glorious Despite Acoustics

Lust, innocence, hatred and betrayal, even the cruel designs of fate, were woven together with a thread of glorious music in the Omaha Opera Company's production of *Rigoletto* this past weekend. One of the more popular of the operas of Giuseppe Verdi, it was given a first-rate staging by the company.

The story outline is simple enough. The Duke of Mantua is a rake of the highest (equals lowest) quality. He preys on every passing female. Basking in the protection of the Duke's power, his jester, Rigoletto, ridicules the complaints of cuckolded husband and betrayed lover. But, alas, a roving eye knows no boundaries, and the Duke's fancy alights on his jester's only child, the naive Gilda.

Through a combination of vindictiveness and misunderstandings such as occur only in opera and real life, the young lady is carried to Mantua's arms (willingly, by the way, for she loves him). Rigoletto vows revenge, and hires a local assassin to do away with the Duke. Fate, however, delivers Gilda to the murderer's knife, and the prostrated Rigoletto discovers his daughter's body, at the same time hearing the happy Duke singing as he leaves the scene of his most recent conquest and anticipating the next fruit he will pluck. How's that for realism!

### Showpiece Arias

The plot, of course, is held together by Verdi's music. Every major character has at least one showpiece aria and the principals each more than one: "Questa o quella," "Caro nome," "Parl siamo." In addition, there are ensembles—the well-known quartet of Act IV, "Bella figlia," and even the male chorus engages in a dramatic exchange with poor Rigoletto as his daughter lies in the arms of the Duke. Perhaps the dramatic elements are somewhat artificial; the charge often is made. But the music makes credible what reflection might disdain, and carried one along in a heightening of tension until the final tragedy is worked out, and the curtain falls.

It would be presumptuous to say too much about the principal voices, for they are established artists, every one. Gail Robinson is a convincing Gilda, with a well-controlled and facile voice. Svelte divas are not as common as one might like and she makes it easy to understand the Duke's passion while yet communicating Gilda's naivete. Louis Quilco's Rigoletto is rather more buffo than I, at least, am accustomed to. His shift from comic to tragic is abrupt, but his voice convinces where his interpretation of the character may not. How can the courtiers possibly ignore his "pieta" in Act III?

### Rakish Confidence

Barry Morell, as the Duke, strides about in rakish confidence, exuding virile charm. His singing ability is doubtless considerable. Unfortunately, the acoustics of the Music Hall are such that, to my ear, his upper register sounded sharp. (More of this later.) Marlene Kleinman

and Arnold Voketaitis rounded out the principals, and in satisfying form. Voketaitis has a rich lower register, and makes a finely threatening Sparafucile, while Miss Kleinman was a quite tempting Maddalena.

The chorus and corps de ballet are local talent, and such a part as they play in every production! Without these good people, opera would, of course, be unthinkable for our community. The University of Nebraska is, incidentally, well represented among this group. John Zei, of the Lincoln campus faculty, sang a convincing Count Monterone.

At least three members of our Omaha campus are also directly participating: Prof. Duane Willard of philosophy and Bill Gilinsky, an undergraduate student, were active in the chorus, while Mary Higley, wife of Prof. Wayne Higley of the College of Business Administration, sang the role of Giovanna. In addition, Prof. Robert Ruetz is director-coordinator of the Young People's Opera Previews arm of the Company. There probably are others whose names I do not know, but the point remains, Omaha opera is indeed a locally based enterprise, and opera aficionados cannot but be extremely grateful to these folk.

### Acoustical Problems

Now about those acoustics. Over the years I have had seats in four different locations in the Music Hall, and my conclusion is that it is not presently a good hall for music. Perhaps I am wrong, but I had the distinct impression that tenor Morell's pitch problems (Friday night) were related to the lack of resonating echo in the hall. It simply is dead. Far from a three-second, it hasn't even a three-tenths-of-a-second, echo. It must feel like one is singing into empty space.

Perhaps the new music building on our campus will provide a more suitable sound chamber, but of course it will be too small to seat the numbers necessary for staging opera. Even with many volunteers, opera is an expensive business. As Theodore Bikel reminded us during his recent visit, opera is a combination of three entities: drama, vocal music, and orchestra. It takes a full Music Hall (about 2,500) even to come close enough to breaking even so that the "friends" of opera can make up the difference.

There is a second production now in process, Offenbach's tragic "Tales of Hoffman." Tickets are a little dear, about \$6.00 each, but you've got over two months for saving, and the dividend is a rich one: an evening of good orchestra, attractive sets, drama, and vocal performances of moving quality, enough to make one glad he is human, and capable of entering into a world at once absurd and captivating, a world where human passion is wrapped in a mantle of such loveliness that, at times it is of almost unbearable beauty.

George Barger,  
Sociology Chairman

## 'Bloody Sunday' Bloody Good

(Continued from page 6)

### Classical Structure

Sunday, *Bloody Sunday* is almost modern tragedy in a classical structure. Each character has a tragic flaw, or flaws, which, though never manifested, are clearly evidenced.

The time compactness and lengthy use of indoor office and apartment shots places heavy emphasis on dialogue and mood, elements more prevalent on the stage than in the projector.

A polished gem no doubt, but a polished gem about rather ordinary individuals rendered in their ordinary settings, the film will be best appreciated by students of cinema. *Sunday, Bloody Sunday* is living proof film is an art, but art is often more telling than entertaining. Such is the case here.

## The Roving Ear 'Pie' Baked Goodie

### American Pie

Like a case of déjà vu Don McLean came from the coffee houses and recording studios of New York with a guitar in one hand, banjo in the other, released "American Pie" and within two weeks it was the best-selling, most played single in the country.

When I first heard the song I was driving down Pacific Street, turned the volume up and wondered what was going on. Didn't I hear this before? It sounds like something I heard by Marty Robbins a long time ago . . . or maybe Johnny Cash . . . or Bobby Vee.

Later I listened to the words. Then the long version was played on the radio . . . and it was all those people. It was a song about us, an images-and-chords look at our society in the '60's, cemented by what is now our best clinging agent, music.

Anyone who listens to radio or reads any music magazines knows by now "American Pie" starts with the death of Buddy Holly and depicts all the years until 1970. It is about loss of innocence, getting drunk in the living room, supporting McCarthy, getting high, fascism, diffraction of culture and music.

With good vocals, highly appropriate music and absolutely majestic lyrics, it was undoubtedly the best single of both last and this year.

The album, *American Pie*, reveals more about the listener

(Continued on page 8)

# Bridge Forum

By J. C. Casper

Several people have complained to the Forum, 'it is interesting to see the monster hands that have come up every now and then but it would be more helpful to see some low level bids the declarer had maxed-defence.'

So here's a little gem from the realm of rubber bridge with a declarer who was slowly raked over the coals.

All Vul Dealer: South

	North	East
♦—9	♦—J 6 5 4 2	♦—8 6
♥—Q J 5	♦—7 5 4	♦—K J 8
◆—A 8 3 2		
♣—Q 9 5 4 2		
West		
♦—K 8 3		
♥—K 10 9 4 3		
◆—K J 9		
♣—10 7		
South		
♦—A Q 10 7		
♥—A 7 2		
◆—Q 10 6		
♣—A 6 3		

Opening lead—10 ♦ (hearts)

South West North East  
1 NT Pass 3 NT All pass

Although I'm not in complete agreement with north's call of 3 NT with a singleton, he does have a 5-card suit and 9 high card points so it would seem the lesser of two evils.

The play of the hand was not up to Blue Team (an Italian team that won the World Championship for 10 years) but it was, to say the least, a bit different.

The opening lead was ducked by all the hands, and west was on lead at trick two. He now decided, looking at the 5 card suit in clubs on dummy, that if it was runable he should knock an entry off dummy. West shifted to the king of diamonds in a Vienna Coup (using a king to knock out an entry). Declarer flew ace and lead another diamond towards his queen-ten and finessed the ten losing to the jack. West in again exited with his 9 of diamonds to south's queen.

Getting a little desperate now south decided to attack the club suit. He lead the 3 of clubs and west rose with the ten, that was ducked by north and east. West continued with the seven of clubs to dummy's queen, east's king, and south's ace. South now lead his last club, and west pitched a small spade, dummy played low. East was in for the first time with his jack of clubs.

At long last east was able to take his partner off the continuous end-play situation west had been in by leading his last heart. South thinking east had the king (he hoped) ducked the heart which was won by east with the king. West is now able to knock out the ace of hearts and thereby set up 2 tricks in hearts if he can get to them.

South, receiving a little of his own end-playing medicine, had to lead a spade from his A Q 10 7 with only the 9 on dummy. He opted for the small spade towards the dummy and the good clubs with a prayer that neither the king or jack would be played. Being the good defender he was, west holding the K 8 of spades and 2 hearts flew with the king, when south lead a small spade towards the 9.

When the smoke had cleared, good ole south was in the well for down 4 vulnerable or 400 points. Which goes to show, some days it just doesn't pay to get up.

## "THE BEST MOVIE MUSICAL OF 1971."

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## Arid Classic Sterile, Dry

(Continued from page 6)  
with little explanation of how. Under such extreme conditions as war, slight clarifying would be welcome.

The Trojan Women really is just another anti-war movie, a dull one at that. It brings the lustre of classicism, academics and social commentary with it, along with a formidable cast, which hallmarks other epics; recent years' film versions of Shakespeare come readily to mind.

Cacoyannis' strict control is his own undoing. Only people who see everything or really dig Greek tragedy are going to appreciate *The Trojan Women*. It loses bearings in verbiage.

Some things never grow old. They just wear out. TS

## Collector's Art at UNO

(Continued from page 7)  
have not yet received adequate recognition. Selections are limited to artists who live and work in the United States. The exhibition will never contain more than twenty-six paintings.

The "small" paintings, under 42 inches including frame, vary in type from the realistic "Big Horn Mountain" by Sharon Yates and "Portrait of Toad" by Gertrude Tonsberg to the abstract "Blue, Green, Yellow" by Shirley Goldfarb.

Also, the latest trends of structural and minimal art are represented by works such as "Emblem-Divided Circle" by George Cohen and "Warm Grey Area" by Robert Mangold. Among the other artists included in the exhibitions are Jo Baer, Robert Bechtle, Wallace Berman, Tadaaki Kuwayama, Joan Mitchell, Anglo Savelli and Ken Wade.

The selectors of the exhibition are: William Agee, Stanton Loomis Catlin, Charles Chetham, Herschel B. Chipp, James Demetrios, James Harithas, Mary Lanier, James Monte, Samuel Sachs II, and Jan van der Marck.



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## McLean Empressive

(Continued from page 7)

than Don McLean. It can be taken on so many levels three listenings are needed to be certain its all been heard. McLean is a superlative poet, songwriter, singer and musician with an uncommon ability to watch and tell.

He writes about us, but with an intimacy suggesting 'we,' speaking directly with the assurance of a sage. In a very-minstrelsy style, McLean offers images, feelings and characters instead of story. He sings about our feelings, our friends, our fantasies.

Inevitable comparisons to Bob Dylan, Paul Simon and Joni Mitchell are forthcoming, but McLean is a musico-historian, just telling what's going on, not giving his own feelings except in the 'we' context, but then they're not his, they're ours. McLean is also melodically different from other singer-poets.

McLean's style is sparse, traditional, with the emphasis on the vocal. Music, though often competing with, never takes precedence to voice. McLean's voice could be anyone's; he sings like we talk and, again, is one of us. A sense of satire, tragedy and chaos surrounds McLean's delivery. I'm sure about me, he seems to say, it's all this stuff around me I don't know about.

Accompaniment is kept to a minimum, save two songs, "American Pie" and "Everybody Loves Me Baby," but the large band used on these cuts only underscores the raucousness of the poems.

"Everybody Loves Me Baby" is about the guy so nice nobody ever gets offended by him. He's so busy being what everybody else wants him to be that the only self-cognizance is the shine of unconcern from those who blandly accept him.

United Artists has already released a second single from the album, "Vincent," a slow-moving, life-is-death ballad which will never sell but lots of people may have heard. It shows McLean at his best.

Backed only by his guitar, McLean weaves Vincent's stories around the melody, between chords and carries it through silence to the next chapter. Vincent is an artist, or perhaps muse, giving example to McLean the budding young folk singer:

"Now I understand what you tried to say to me  
And how you suffered for your sanity  
And how you tried to set them free.

They would not listen—they did not know how  
Perhaps they'll listen now."

Vincent is never heard, or never needed . . .

" . . . they did not love you, but still your love was true  
And when no hope was left inside . . . you took your life like  
lovers often do  
But I could have told you, Vincent,

This world wasn't meant for one as beautiful as you."

McLean's poetry is augmented by a taste for arrangement which brings out the best of everything and allows a guitar and vocal duet to hit home with the strength of a symphony orchestra. American Pie is a theme album of sorts. Each part is essential to the final baked goodie. TS

## KYNE Program Changes Made

The Teacher Corps and its activities are depicted "a la cinema variete" in Education for Survival, a half-hour film to be shown on Monday, March 13, at 9 p.m. on KYNE-TV, Channel 26.

Produced under a federal grant to the University of Nebraska at Omaha, the documentary focuses on a number of on-site visitations. Cameramen filmed activities at Juvenile Hall and at the University of Southern California in the Los Angeles area, at a migrant Teacher Corps project in Tulane County, California, and with Mexican-American and Black-American groups near the University of the Pacific in Stockton, Calif. The interviewers also visited an Indian reservation in eastern Montana.

The film gives an orientation on problems of modern education—in meeting the needs of children in modern society.

Mixing informal conversation with musical performance will be the format of a new series, to premiere Friday, March 17, at 9:30 p.m. on Channel 26.

In People In Jazz, musicians are shown as three-dimensional personalities with wide ranges of expertise. Each guest performs once or twice in each program and is backed by the "live" house band. Host is Jim Rockwell, jazz disc jockey.

The guest lineup includes the late Wes Montgomery, guitarist; Joe Williams, long time

## Police

Around Campus also goes throughout campus carrying announcements to everyone (who reads the paper). If you want to put something in Around Campus, the "deadlines are: Tuesday for the Friday issue, Sunday for the Wednesday issue.

Announcements can be hand-written if legible. They should not exceed one full page. THE AROUND CAMPUS EDITOR RESERVES FULL RIGHT TO REWRITE ALL ANNOUNCEMENTS TO MAKE THEM HALF-WAY INTERESTING. NO PREJUDICE OR DISRESPECT IS MEANT TOWARDS ANY ANNOUNCEMENT BY THE LACK OF MANNERS IN WHICH IT IS WRITTEN.

Love,

Stan Carter—  
Feature and AC Editor

## From the Collected Worries Of Modred Wetfish . . .

It was one of those old days when everywhere that is not where you are lies wasted under an endless lawnmower-buzzing boredom. That kind of day fogs the memories of old men who sit among the Sunday with nothing nicer than the past to remake for both themselves and young ones who gathered at the wellsprings of their mysterious age, glimpsing into the decayed fishes that still swim in their watered heads.

My grandfather rose to his occasion; "The best day I ever had fishing was the day I rode along on my horse and picked the fish out of the trees. I filled a whole gunny sack full of the finest little trout." The riddle was doubted and encouraged. "Well it was when we lived back along Plum Creek in the canyon you know . . ."

I remembered that I was there once and saw the old homestead. We turned north just the other side of Ainsworth onto a gravel spitting county road. We took wagon ruts across the prairie and through the cows and, when the ruts swung around sharply to the left so they could find a nearby deserted farm house, we went straight, for this memory had been long ago buried from cars.

Five miles from the end of this nearest marked road, after winding down the canyon ridges and carefully doubling back around sand blowouts, we came to where ancient farm machinery drooped in the sand and old sheds stood stopping almost roofless under the weight of a careless life.

The old man mused over these awesomely familiar friends, recounted to us their deeds and then turned his squinted eyes to where the old house had been nearly crushed.

**Closing Saturday!**

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by a huge half of the creaking maple under which it was built. The weather he had learned to fight so hard pleased him with the toll it had taken among his old haunts. The shed he had built as a young man, a small hogshead, was still nearly usable and he laughed when he showed us the nail for which he had mistaken his thumb.

But he remembered too much. He remembered chokecherries and wild plums, strawberries and grape vines. Wild game was brought from all the pockets of the canyon and used to make three or four meals per week. "There were fish in the creek, too!" We knew this must be true, but nothing could be done. We went swimming in the creek and saw only a bull snake crossing.

Only a few chokecherry bushes were waiting along the trails. The beavers who dipped into the forest for their logs had left only their peculiar gnawings and I couldn't imagine what had started the last beaver on his last tree.

The shadows come quickly to the canyon. We nestled in sleeping bags and heard the long frantic voices of a few coyotes carry gently through the treetops. We could have thought that the old man fancied his young days too much, for to us the hills bristled with life, but we were also all too familiar with the crop dusting planes and the disappointments the grandfather found at every turn.

I could feel him thinking about these things as he told his fish story and followed the details through the familiar turns they took, for his eyes followed a line that led out beyond everyone into a remote corner of the past. It was a bad day to flog the memories of old men.

## Student Court Slow Moving

"There is hereby created a supreme court for the students of the University of Nebraska at Omaha . . ."

According to the Constitution of the Students of the University of Nebraska at Omaha, a court has been established; "arising under bylaws, statutes, resolutions and motions of the Senate; arising between and within student organizations; arising through student elections."

What has the Student Court been doing lately?

According to Jim Zadina, Student President, "it appears they haven't been doing anything." He said this could be due to a lack of cases and the recent resignation of Chief Justice Terry Clements from the court.

Clements resigned because he is no longer eligible for the position as a part-time student. He said the court's purpose is basically to "iron out constitutional problems as they arise. "The court fulfilled this purpose well when it did operate," he said, however, the court was not used often.

No cases have been brought before the court since last fall. "The student body is unaware of the existence of the court," he said. The court is not allowed to solicit cases, but can be contacted through the Student Government Secretary.

An operative court procedure, a statement of students' rights, and a means of getting cases before the court would improve the function of the court, according to another of the five justices, Doug Durrie. The court is "like a nonentity," he said. The powers of the court are limited, he explained, in that it has no power to level sanctions, impound evidence, or summon people to court. He feels the jurisdiction of the court is "meaningless, it's so broad."

## Womankind

(Continued from page 4)

selves. Love between equals can be an enrichment, we can overcome these feelings of separateness and alienation by becoming completely open (and therefore completely close) with one another.

There is nothing inherently destructive about this process. The problem with it today is that love has become corrupted by the power context in which it is placed. In other words, because of the social and cultural inequality of men and women the love process itself has become corrupted.

The differences in the way this society treats men and women from their earliest childhood creates differences in the way they look at and define love. Simone de Beauvoir said: "The word love has by no means the same sense for both sexes, and this is one cause of the serious misunderstandings that divide them." Next week I want to look at these differences in more detail, discuss what causes them, and examine their effects on both sexes.

Maggie May

## Lincoln Students Start Food Cooperative Service

The Peoples' Food Cooperative was organized last fall within the pretex of the Free University at Lincoln. The members buy food as a group from small family farmers and local wholesalers, which of course represents substantial savings over retail prices.

Dennis Berkheim, organizer, says "there are at least two very important aspects and most important, in my opinion, is getting people together as a community to provide their own survival; and secondly, we get better, healthier food at lower prices."

The work of compiling orders, keeping records, manning the distribution point, picking up food, and other necessary tasks are all accomplished by the volunteer efforts of members. A private home use used for the Thursday distributions

first semester and, after a series of moves, seems to be settling at St. Mark's on the campus.

With a more or less permanent location, the co-op hopes to get approval to take food stamps.

Most members maintain a small balance in the organization, ordering food at Monday night meetings which often double as pot-luck suppers. Orders are then compiled, processed, and picked up on Thursday of the same week.

The 100 or so participants dream of such future survival services as free medical and dental clinics, a free clothing store, and rather shortly expect to provide themselves with meat at wholesale prices. Citizen Frank Helpinc says "it's really far out."

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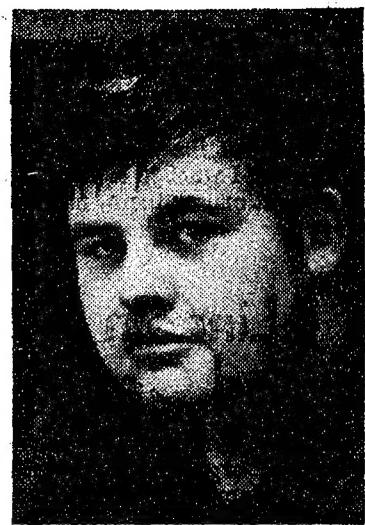
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# Eyein' Sports



Cozad . . . 126.



Kipfmiller . . . Hwt.

## Wrestlers 'Dark Horse' In RMAC Tournament

By Jim Coulton  
Sports Writer

Coach Mike Palmisano and his Maverick wrestlers travel to Golden, Colo. today as a possible dark horse in the Rocky Mountain Athletic Conference Wrestling Championship.

Palmisano wouldn't pin down his idea of the prospective finish for the Maverick grapplers, except to say "we can only do the best we can."

The RMAC meet is a prelude to the NAIA District 11 Tournament in Wayne, Neb. next week. Last year UNO placed third in RMAC Championships held in Omaha.

UNO had four of the ten champions in last year's meet. This year four champs return to defend titles, two of them from UNO.

Quentin Horning (142) and Gary Kipfmiller (Hwt.) are the returning champs for UNO. Ron Hinderliter (118) of Western State and Pat Burris (150) of Northern Colorado are the other defending champions.

"Western State, Northern Colorado and Adams State are the teams to beat, not necessarily in that order," Palmisano said.

UNO could be doing fine with a third or fourth place finish out of the nine teams wrestling. Hopes of a higher finish were dimmed by injuries and an unsure starter.

Freshman Terry Zegers injured his knee in his big victory at North Dakota State last Saturday night. This will keep him off the mats for the RMAC.

Another shadow is cast by the possible loss of Tony Ross at 190. Ross has a kidney problem and will be an unsure starter. Tests on his kidney were made and results weren't known.

The favorites for each class are:

118—Hinderliter, defending champ from Western State, is top man. Paul Martinez of UNO has a good chance as he finished third last year.

126—Guy Mock from Adams State, Greg Maestas of Western State and Dennis Cozad of UNO all have a good shot at the crown with Mock having a slight edge.

134—No identifiable favorites. the 134 class is wide open. Bruce Brooks has been improving steadily for the Mavericks and could be a surprise.

142—Horning is the defending champ from UNO and is the favorite. Doug Moses, Adams State, will provide stern competition for Horning.

150—Burris, defending champ from Northern Colorado, will be challenged by Ron Mizushima of Adams State. Mizushima has already defeated Burris once this year.

167—No favorite here either. Tony Ross finished second last year but has moved up to 190. All other top finishers are not returning.

177—Dave Alexander of Northern Colorado is one of the favorites after finishing second to Mel Washington of UNO last year. Chuck Jean, former two-time NCAA champ at Iowa State, transferred to Adams State, rates a look.

190—Ken Isenhart of Colorado Mines is the favorite here after finishing second last year. Tony Ross has a chance if healthy.

Hwt.—Gary Kipfmiller, defending champ from UNO, is "head and shoulders above the rest of the field," according to UNO Sports Information Director Fred Gerardi. No other finishers return besides Kipfmiller.

Coach Palmisano lists his probable starters as:

118—Martinez	158—Ken Fish
126—Cozad	167—Jim Tyler
134—Bruce Brooks	177—Dale Rubesh
142—Horning	190—Ross
150—Craig Artist	Hwt.—Kipfmiller

The tourney consists of four sessions, two today and two on Saturday. The seeding for the matches doesn't occur until after the weight-in this morning.

Cozad and Kipfmiller are the only two seniors in the Maverick lineup that will be closing out their varsity competition in the tournaments.

## Sports

Basketball—UNO takes on Kearney State in the game of the year for both teams next Wednesday, March 1. Tonight, the Harlem Globetrotters finish out a two day stay in Omaha with an 8 p.m. game at the Civic Auditorium. Creighton takes on Notre Dame Saturday at the Auditorium.

Wrestling — Palmisano's grapplers are in Golden, Colo., trying to bring home a RMAC wrestling trophy today and Saturday.

Track—Tonight, South Dakota University and Concordia (Nebr.) College visit the field house for a triangular with UNO at 6:30 p.m. Hockey — The Omaha Knights hope to keep their playoff hopes alive when they meet Kansas City in a 8 p.m. game Saturday at Ak-Sar-Ben Coliseum.

## Distance Races Highlight UNO Triangular Meet

UNO will entertain South Dakota University and Concordia (Nebr.) College in a triangular track meet Friday night in the fieldhouse.

The meet is scheduled to get under way at 6:30. There will be 15 events with local high school students competing in three of them.

UNO coach Lloyd Cardwell is expecting a "fine meet as both schools will bring in some fine competition."

Highlights of the night should be the mile and the two mile run. Two UNO All-Americans, Pat Rinn and Mike McCormick, will have plenty of competition on their hands from Concordia's Dan Cloeter and Dean Greges in the mile. All-American Cloeter and Greges will then come back to give Rinn a race in the two mile.

Cardwell hadn't received the entries from South Dakota as of press time but he said that SDU always has a good group of hurdlers and sprinters.

Although the squad has had a two week lay-off since the RMAC relays, Cardwell feels his squad is ready to run. He is fall in the 880 where Bill Woods and Willie Bob Johnson will be competing.

Cardwell said the high schoolers will be picked from Omaha area schools and given a chance to show their talents.

"This will give them a chance to work out before the big meet we have for the high schools on March 24 and 25. It helps create interest for the boys and at the same time fills out our program."

Marc Cizek, UNO's all around point getter, will be counted on for high finishes in the long jump and pole vault.

Tom Schrad, freshman high jumper, will be pushed as both schools will send boys who get jump at least 6-4. Tom's best this year is 6-6 but he has hit 6-7½ outdoors. "We're looking for him to go 6-8 one of these nights," Cardwell said.

While Schrad and Cizek have been getting the points in their specialties, the Mavericks have been hurt by the lack of a shot putter. Cardwell feels he may have a sleeper in Robert Buchta.

Buchta, a freshman from Holy Name, will "probably come around when he gets outdoors," Cardwell said, "but right now he's willing to try and that's all we ask."

He will see plenty of competition in Friday's meet as Concordia's entry has tossed the iron ball over 50 feet.

Cardwell is also looking forward to seeing Jim Laughery and Denny Pearson turn in good performances in the hurdles. "Both have been coming in practice." Pearson, a freshman from Ralston, turned an ankle three weeks ago in the Doane meet and Friday will be his return to competition.

A good race should come about in the 600 yd. run as both Dave Micheels and Tom McCormick have their sights set on the school record.

Cizek, who captured three

first places in the recent RMAC Relays is the leading point-getter in dual meets for the Mavericks. Marc has piled 36 points in the contests.

Mike McCormick follows with 28 and is trailed by Rinn (22), George Davis (18½), Tom McCormick (17), Willie Bob Johnson (12½), Tom Schrad (12), Jack Comfort (11), and Craig Forney and Bill Woods with 10½.

## Home Season Ends With Washburn Win

	W.	L.	TP	OP
Southern Colo.	10	2	984	832
Pittsburg	8	4	905	863
Emporia	7	5	867	870
Washburn	6	6	842	843
Fort Hays	6	6	807	816
UNO	4	8	870	810
Northern Colo.	1	11	790	895

John Robish regained his scoring touch in time to lead UNO to a 73-67 win over Rocky Mountain Conference opponent Washburn last Tuesday night in the field house.

Robish, a 6-4 senior guard, had played poorly in two games last weekend. Against the Ichabods, he hit 26 points including hitting 10 of 16 shots from the field.

The win upped the Maverick's conference mark to 4-8, six games behind the champion Southern Colorado. Overall, the Mavericks are 12-13 with the crucial test with Kearny State the only game remaining.

Washburn led most of the first half and was up by two, 40-38, at intermission. Smooth Tom Frazier and Harold Brown hit nine and eight points re-

spectively to give the Ichabods their slim margin.

Frazier added two field goals and Brown a two-pointer as Washburn upped their lead to 53-48 with 12:42 left to play.

Dave Ksiazek then stole the ball, scored and was fouled. He hit the free shot.

A minute later, the 5-10 guard from Omaha South hit two more charity tosses to put the Mavericks up to stay, 54-53.

Robish then hit six points in a UNO string of nine and the hosts found themselves with a 65-55 lead with 3:26 to go.

Frazier, who is locked in a Plains division scoring battle with Robish and Cal Forrest, finished with 14 points while Brown led the Ichabods with 15. Bob Johnson added 11 for Washburn who finished the RMAC season with a 6-6 record.

Merlin Renner led all rebounders with 11 while adding 13 points. Ksiazek and Dick Heithoff were next high for the hosts with nine apiece. Forrest, plagued by the flu bug, hit only four points.



UNO freshman Randy Worth, 44, attempts to drive on a smiling Amos Cooper from Northwestern J. C.

## Intramural Teams Eye Tournament

With the midpoint of the intramural basketball season passed the quintets are fighting for tournament berths.

The top eight teams in each league will battle for the crown in mid-March. The various teams that have outside chances are scrapping while the league leaders are content to coast into the tourney.

In League A action the top four teams remain the same with the Wrecking Crew still on top. 10-W-30, not ranked the first week, has moved up to the number five spot in two short weeks.

Only one new team enters the top ten in League A this week. The Jacks make it to number nine notch as their only losses were to Papa Joe's Boys in overtime and 10-W-30.

Mad Dogs returned to the elite as one of their two losses came at the hands of number one Wrecking Crew.

The big story in League B was the Grey Falladons squeaking by former top ranked Kon Teke, 31-30. Moving up in the ratings were the RP's and the Hawks.

New members in the rankings are the Skeets and the Old Men, both with two and two records. Delta Sigs moved up to fifth by knocking Iota Delta out of the top ten.

Turning in outstanding performances last week were the Indian's Ron Burns with 21, Rufus Mayo with 18 for Wrecking Crew B while Frank Batko took high honors scoring 24 for Skeets.

## A League

1. Wrecking Crew (4-0)
2. Indians (4-0)
3. Lambda Chi (4-0)
4. DFT's (4-0)
5. 10-W-30 (3-1)
6. Theta Chi (3-1)
7. Wrecking Crew B (3-1)
8. Mad Dogs (2-2)
9. Jacks (2-2)
10. Papa Joes Boys (2-2)

## B League

1. Grey Falladons (4-0)
2. RP's (4-0)
3. Hawks (4-0)
4. Kon Teke (3-1)
5. Delta Sigs (3-1)
6. Shooting Rocks (3-1)
7. Knicks (3-1)
8. Skeets (2-2)
9. Old Men (2-2)
10. Young Vets (2-2)

## UNO ins. 73-67

	FG-A	FT-A	Reb.	PF	TP
Smith	3-6	0-0	0	4	6
Frazier	6-11	2-3	3	4	14
Conkelton	3-7	2-2	6	2	8
Johnson	5-7	1-1	4	3	11
Brown	7-15	1-1	4	4	15
Snell	0-0	0-0	0	1	0
Todd	3-3	0-0	3	2	6
Winter	1-4	1-3	3	4	3
Ostmeyer	1-4	2-2	0	2	4
Totals	29-57	9-12	27	26	67
<hr/>					
UN-OMAHA	FG-A	FT-A	Reb.	PF	TP
Kisiozek	1-3	7-11	5	4	9
Heithoff	3-8	3-5	1	0	9
Robish	10-16	6-10	7	2	26
Forrest	1-3	2-2	1	2	4
Renner	5-7	3-5	11	4	13
Wolkamp	0-0	1-2	0	0	1
Nichols	1-1	2-2	1	1	3
Scott	1-1	2-2	1	0	4
Fleming	1-1	1-2	0	2	3
Wirth	0-0	1-1	3	4	1
Totals	23-40	27-42	30	19	73
Washburn			40		27-67
UN-Omaha			38		35-73
A-800.					

## Fleming's 32 Helps Frosh To 91-61 Win

Steve Fleming poured in 32 points to help lead the UNO froshman to a 91-61 victory over Northeastern Junior College last Tuesday in the fieldhouse.

The win was the ninth in 13 outings for coach Jim Seward's squad.

Ever-improving Doug Poole added 13 as the Mavericks provided those fans who show up early for the varsity show with another strong offensive game.

UNO led 43-26 at halftime and were never in serious trouble in the second half.

Steve Rohwer and Larry Shaw led the Norfolk-based Northeastern team with 16 and 14 points respectively.

The freshmen have one contest remaining on their schedule, a March 1 encounter with the Kearney State frosh.

## UNO Women Host Wesleyan Sunday

The UNO Women's Collegiate basketball team will host Nebraska Wesleyan in a 3 p.m. battle this Sunday in the fieldhouse.

This is the only home game on their seven game schedule. The team is eyeing the state tournament on March 3 and 4.

The girls compete in a league with other Nebraska colleges. There will be no charge for the game.



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"EURIPIDES, WITH TEARS IN ONE'S EYES..."  
By Eugene Ionesco

"I have just seen 'The Trojan Women,' the new Michael Cacoyannis film. The tragic grandeur of Euripides is rendered to the full both pictorially and vocally."

How many directors have gone ahead and demolished the greatest monuments in literature, in dramatic art, in order to 'modernize' them according to their own poor taste. Cacoyannis does not cheat. By being true to Euripides what he shows us, what he makes us understand is the most actual of humanity's tragedies... the most contemporary, the most true of our past and most permanently real."

The film is harsh, simple, true. Cacoyannis leaves the word to Euripides, the text grips us with the same force as the sublime beauty of the images, stark, violent against the nudity of the landscape. It all leaps into our eyes and the greatness of the work invades us, the evidence of our tragic existence is revealed to us, clearly, from the beginning right through to the end.

That our existence should be tragic, that the war that man wages against man should be part of our destiny and at the same time that this eternal tragedy should be so great, is the paradoxical comfort that we draw from watching this film. I came out a happy man."

Reprinted from *Le Figaro*, Paris

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MICHAEL CACOVANNIS FILM

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**KAYSER HALL:** Second Floor Lobby, Monday and Wednesday,  
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## Classifieds

### Cars, Parts

**CYCLE** Helmet, White, Traveler style, adj., 6½ to 7¾, Snap-on blue tint bubble shield, 08 for this \$15 value, 553-2814.

**SALE:** SS 125cc Honda. Best offer. Call after 9 p.m. 345-5086 and ask for Bill.

**IT COSTS MORE TO STEAL** a car. '62 Rambler American, 45,000 actual miles. One owner—Best offer, 556-5507.

**WANTED**—6.95-14 tire—must have more than half of tread. Call 451-8964 anytime, ask for John.

**FOR SALE:** '68 Roadrunner. Loaded with racing equipment. \$895 or best offer. See Barb. Lindberg Administration 202, ext. 338 or can see at 4047 D Street.

**FOR SALE**—Two brand new glass-belt tires, J78-14 on wheels and balanced, baby bed with mattress, high chair and stroller. Call 572-1688.

**FOR SALE:** 1969 Chevy Van, one-owner, 250 C.I.D., 6 cyl. engine, HD 10 full syn. 4 spd. trans., heavy duty susp., interior paneled in walnut, atex bronze, \$1800.00 289-4669 after 6 p.m.

**FOR SALE:** '71 Datsun, 1200, blue, 2-door coupe, 4-speed, great economy car. Call 455-2005.

**FOR SALE**—1971 175 Honda. Excellent condition, a street bike that handles beautifully on trails. Any reasonable offer will be considered. 553-9175.

**MUST SELL** either 69 automatic 8 Falcon with 52,000 miles, \$1,100 or 69 six stick Mustang with air, 24,000 miles, \$1,600. 397-4980.

'68 CHEVELLE SS 396 4-speed, rebuilt, red with black vinyl top, new interior, last offer \$1,100. Call Vic after 5. 331-1111 ext. 430.

1967 VOLKSWAGEN fast-back. 551-5203 or 397-2620.

**FOR SALE**—1967 VW bus in top condition. 38,000 miles. Very clean, two-tone blue. Phone 453-8978. 4712 Kansas Ave.

**FOR SALE**—Three 15-in. rims for American cars; available individually, \$5. 556-3448.

**FOR SALE:** 1971 Buick GS convertible 350 engine; power steering, brakes and windows; air conditioning. Make offer. To see, call Scott at 556-9824.

1960 VW BUS (Transporter). New brakes, tires, rebuilt engine. Good condition. \$550. Jock Eggers, 551-4063. Leave message.

'65 VW CAMP mobile, ready to go contact Pat, 457-4692.

**FOR SALE:** '63 Olds 88. Runs great. White 4-door. \$300. Call 346-2433 Saturday, 10 to 6. Ask for Doug.

'65 DODGE Polara, 383 engine, 4-door, good condition. \$475. \$475. 4720 A St. 551-9436.

**FOR SALE** 1968 Mercury Cougar. Excellent cond., new tires and shocks. 571-4897.

FORD '65 Custom 2-dr. White, red interior, Cruise-o-matic, vir, 6-cyl., excellent condition. 553-5969.

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### Miscellaneous

**ENGINEERS UNITE:** For info on SES contact Don or Jerry or Jack in Engineering 182.

**FOR SALE:** Monroe 8N-213 Calculator. Excellent condition. Must sell, very reasonable price. 551-8821 after 5.

**UNO Summer Charter Flights:** May 30-August 3, \$243; Lincoln to London, July 17-August 7; \$286; Lincoln to Paris. See Jim Meier or Ethyle Rounds, rm. 250 MBSC for additional information and application forms. Telephone 553-4700, ext. 383.

**FOR SALE:** Slide trays for 2x2 slides. Will fit TDC, Bell & Howell and other automatic slide projectors. Forty available at 10 cents each. 339-7285.

**NEED** riders to Southern Calif. around March 1. Share gas, oil. Call 551-3423 after 5 p.m.

**1964 SKYLINE** mobile home, Bellevue, 10x50, 2 bedroom, washer-dryer-air cond.-central heating, sofa/hideabed, 7x9 storage shed, inclosed yard, excellent condition. \$2,900. 291-7409. (Pets O.K.)

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**FOR SALE:** Blank Scotch magnetic recording tapes, No. 150, 7-inch reel, splice free. Professional silicone lubricated. 1.0 ml. polyester backing. \$3.00 each. 339-0387.

**MISS UNO SCHOLARSHIP PAGEANT**  
To be held April 7th, 8:00 p.m. in the MBSC Ballroom. All full-time, single, female students are eligible to enter. Applications are available in room 250 of the Student Center.

**OPEN PREFERENCE BEGINS FEBRUARY** 15th. You can still join SIGMA TAU GAMMA, UNO's fastest growing fraternity. Talk to any Sig Tau or call Kim Wadleigh, 422-0197 NOW.

**FOR SALE:** 2 Kustom bottoms, 1 Bassman bottom, 1 custom-built bottom. \$300, \$125, \$100 respectively. Call 553-4675.

**FOR SALE:** 4 size 15½x33 shirts, new, never worn. Blue, yellow, black and white, brown and white knit. Purchased overseas. Will sell at cost. \$4 to \$6. 391-4422.

**WANTED:** Ride from Saddle Creek and Izard to UNO Mon., Wed-Fri. by 9:30. Call 551-5304 after 5:00 P.M..

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**SKI TRIP—DAVOS, SWITZERLAND.** For students and others age 12-25. Departing March 26, returning April 2. \$298 from Chicago. Limited membership. For further information call Andy Liberman, 556-1269 after 5 p.m.

**CLERGY Counseling Service** for problem pregnancy. 345-9597.

**WANTED:** People who deal with reality, action, credibility, join the \$3 revolution—help mobilize, publicize Nebraska Public Interest Research Group. Meetings: Mondays, 4:00, SPO Office MBSC.

**OMAHA Draft/Military Info.** Center located in the Student Government Offices MBSC (Rm. 232) Ext. 620. Volunteers needed!

**FENDER 1000** double-neck, pedal steel guitar. 3 years old, excellent condition. Sunburst finish. Less than ½ price. 733-3676.

**FOR SALE:** Kenwood Tk-140U, solid state, 130 watt, AM-FM stereo receiver. \$175. Call Steve, 339-7099 after 5 p.m.

**WILL** crochet ponchos, granny ponchos, granny cape, and granny square purses. Call 346-3343 after 5 p.m. Prices are reasonable!

**UNO Top Ten Co-Ed Contest** Feb. 29. Organizations nominate your most valuable members for honors. Applications in Adm. 101, due Feb. 25. Sponsored by Home Economics Club.

## No-Fault Divorce Law A Possibility

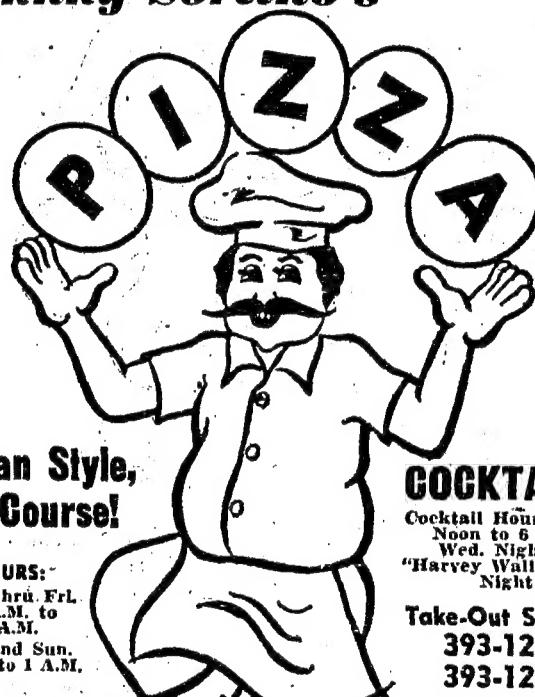
Had it with married life? If you are in the market for a divorce, but are shy about having to air your dirty laundry in front of judges, lawyers and any other stranger who happens to wander into court, then the Nebraska Legislature may be ready to help you out.

A "no-fault" divorce law, L.B. 820 introduced by Sen. J. James Waldron of Callaway, has received first round approval in the Unicameral. If passed, the bill would eliminate the necessity of grounds for divorce. Under it, a marriage could be dissolved by a judge's order if a couple simply testifies that the woebegotten union is "irretrievably broken."

The proposed legislation is intended to ease the difficulty of obtaining a divorce and increase the chances of a reconciliation by eliminating the usual acrimony and bitter feelings that arise when mates begin accusing each other of various foul practices. It is also intended to eliminate the incidence of pre-jury on the part of individuals who want a divorce but cannot legally meet the present limited grounds.

The law has been opposed as being too lenient and making it too easy to break a marriage contract, but appears to have the necessary support for final passage.

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